

Inspiring Figuratives for Artists

*Two Hundred
Male Figuratives*



Volume Eleven

Books in the Series

Two Hundred and Twenty Five Poses

Two Hundred and Fifty Female Figuratives

Sixty-Five Photographs by Alexander Grinberg

One Hundred Male Figuratives

Two Hundred Female and Male Art Deco Figuratives

Sixty Five Figuratives by Alfred Cheney Johnston

Two Hundred Fifty Figuratives of Margaret Nolan

Two Hundred Figuratives by Albert Arthur Allen

One Hundred Fifty Figuratives from the Follies

Two Hundred Figuratives in the Sun

Two Hundred Male Figuratives

Inspiring Figuratives for Artists: Volume Eleven

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What are you looking at?

Inspiring Figuratives for Artist series

The purpose of the *Inspiring Figurative for Artists* series is to provide study materials for the artistic praxis of artists who are trying to master the human form. If you master the *Figurative* ... it is said you can master art.

Inspiring Figuratives for Artists is a series of books to help you with your *Figurative* artistic praxis. The two hundred pictorials found in this book is a collection of male Figuratives.



The pictorials are from a variety of amateur photographers. In each *Figurative* in this book search for vanishing points, as well as balance, and sort out how the models relate to their surroundings.

Several women artist has asked that Atelier Press provide for more male Figuratives in our series of books. Women artists enjoy exploring the dichotomy of the human condition, yet there are far fewer pictorials of male Figuratives compared to female Figuratives. Women artists also have few opportunities to work with male models than female ones.



In the artistic sense the male model poses a different challenge than the female model when it comes to form and function. Obviously, the feminine tends to be more curvaceous, and have more reference features, while the masculine tends to be more linear and a far different challenge to draw.

Most women artists also do not know how best to relate to the masculinity of their models.



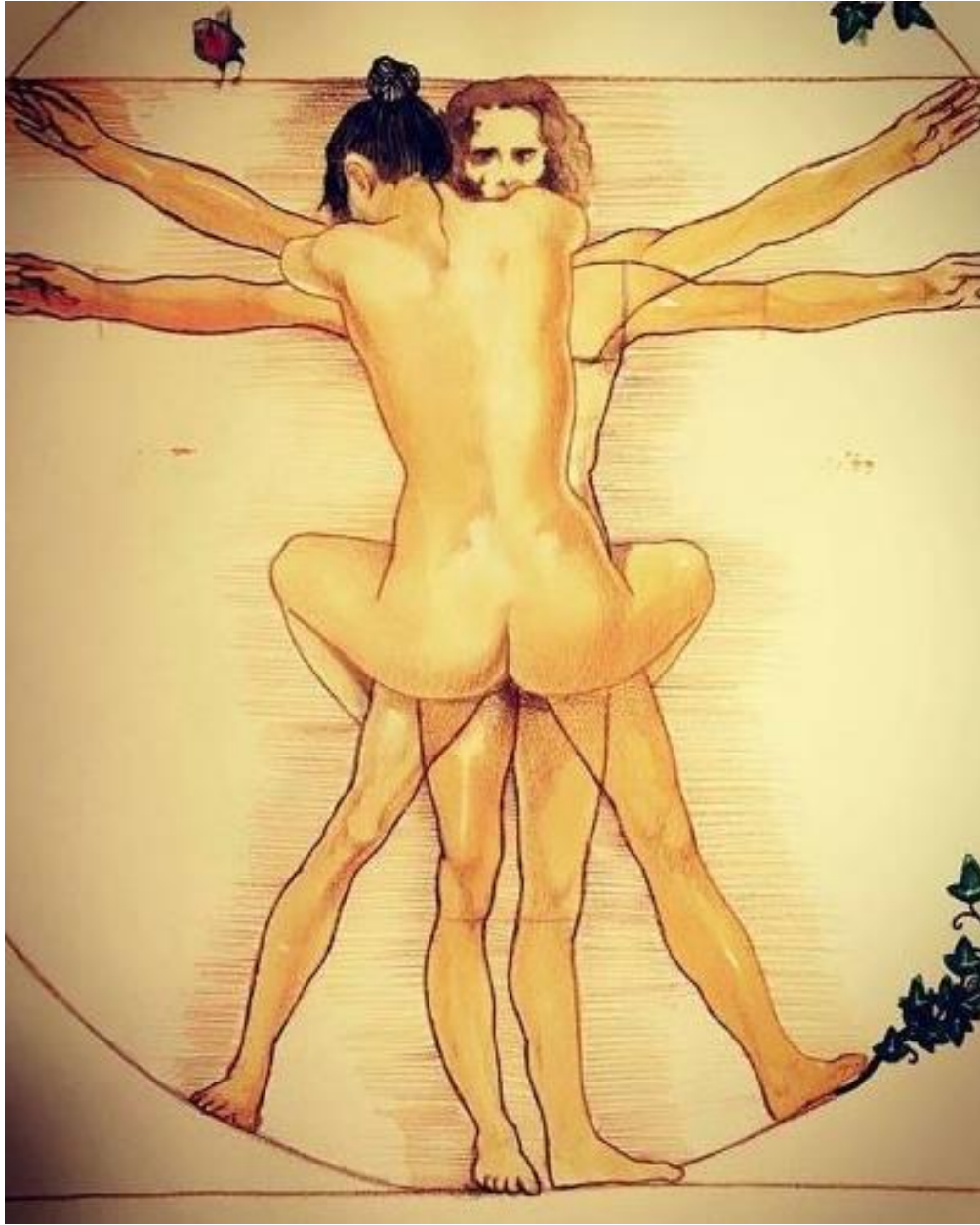
In terms of reliefs and sculptures, we find many reminders of the complementary nature of the male and female.

For instance in mythological art we have Perseus and Andromeda (Julius Troschel, 1840):



The complementary nature of the male and female form can be expressed in many ways.

Here is how one contemporary female artist has expressed it:



which is, of course, a twist on Leonardo da Vinci's Vitruvian Man.

The theme of Hercules holding up the World also presents the male form:



The male form appears in many sculptures about classical and contemporary themes, such as an Olympic Discus thrower:



The proportionality of the hands, feet and head of the figure tends to be accurate, as is the torso legs and arms, but many times not so the masculinity of the model.

In many works of art the masculinity of the figure is turtled away and is not presented in its genuine splendor. We see this time and time again in both classical and contemporary art, as if arousal is not part of the masculine

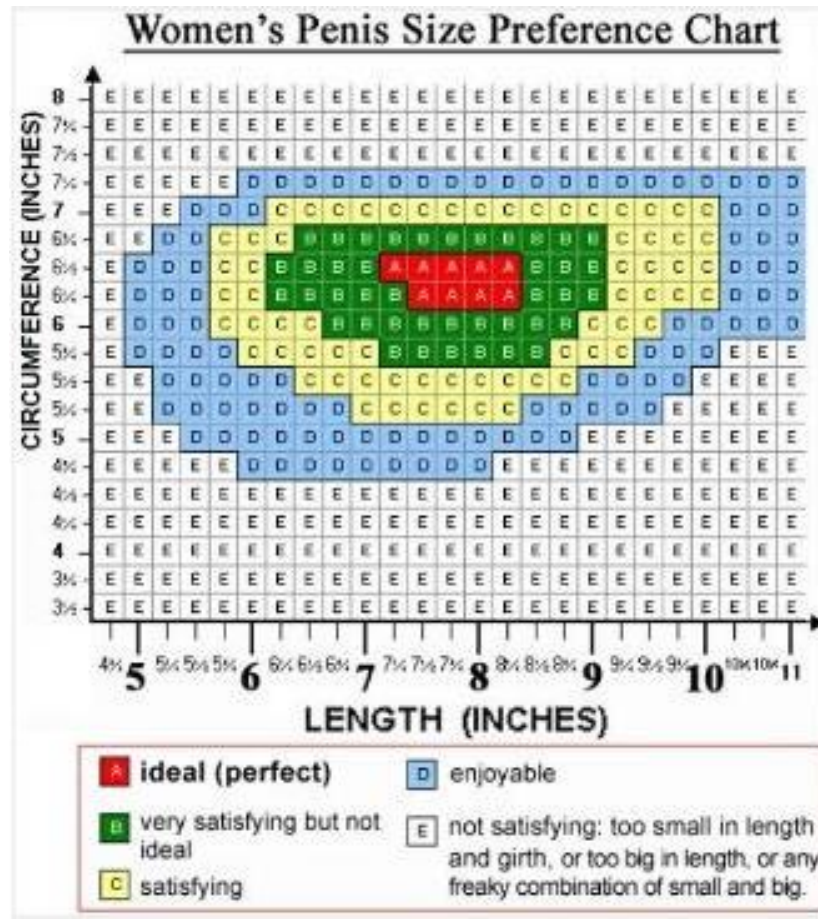
world. Here is a painting by Gericault of an adult male with what can only be described as ‘baby bits’:



One has only to compare the length of the model's thumbs to the length of his masculinity to realize the artist has failed to represent the fullness of him.

Yes, there is a rule of thumb!

Studies have been done of the aesthetics of masculinity seen through the eyes of women. Here is the result of one such study by an American medical group (the conversion inch to cm is 1: 2.54):



The aesthetic ideal seems to be in the ratio of about 3 to 4 as far as masculine circumference to masculine length is concerned. It appears that that a uniform circumference is preferred over a uniform length. This is perhaps understandable given the physiological purpose of the masculinity.

Sometimes it is not the length but the girth that is wanting, as in this classical bronze:



The length and girth of this bronze's masculinity is no more pronounced than his little finger. Is it possible that the model for this ancient Greek bronze was perhaps only fifteen? The roundness of the shape of his head seems to indicate youth.

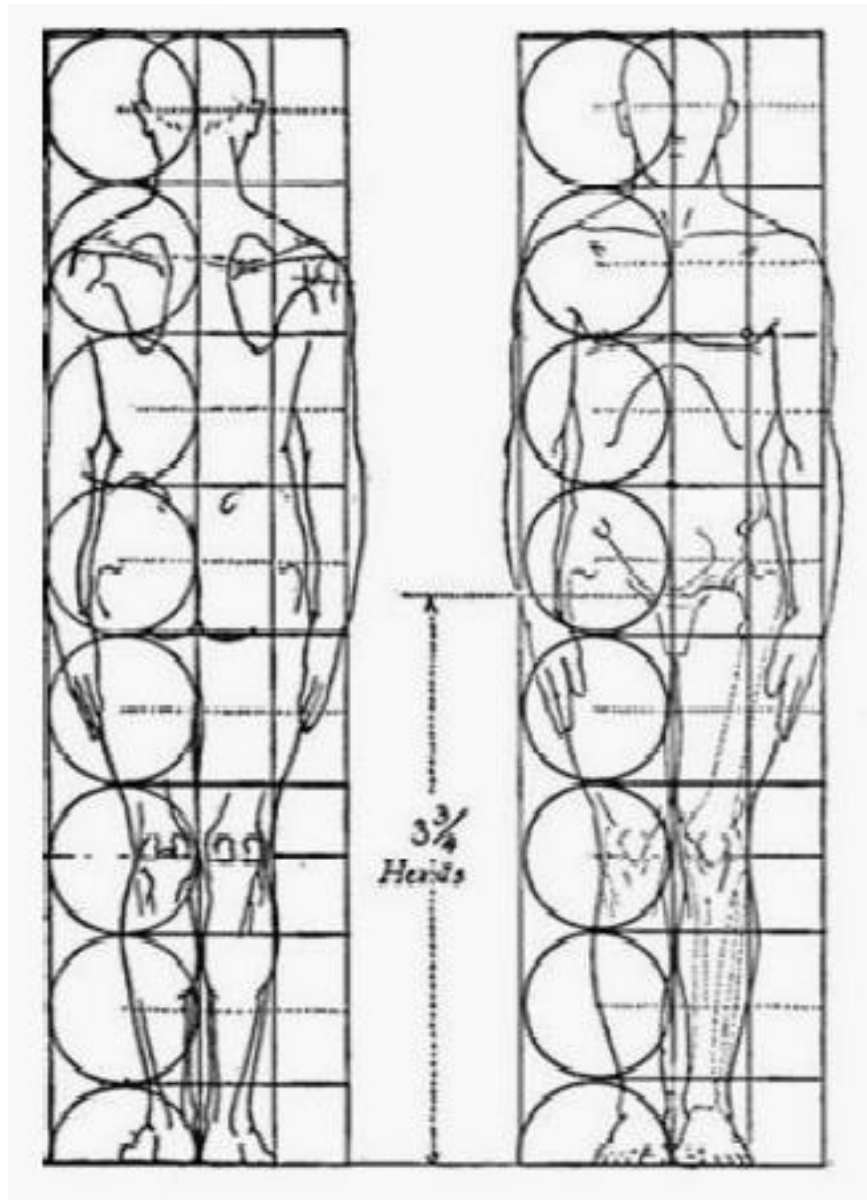
Did you know that you can also estimate the age of a model by the size and shape of their knees ... in some of the pictorials in this book take a close look at the shape of the model's knees and see if you notice this.

In the next sculpture it is not only his head that is out of proportion to the rest of his body, he is still out of proportion in other ways as well:



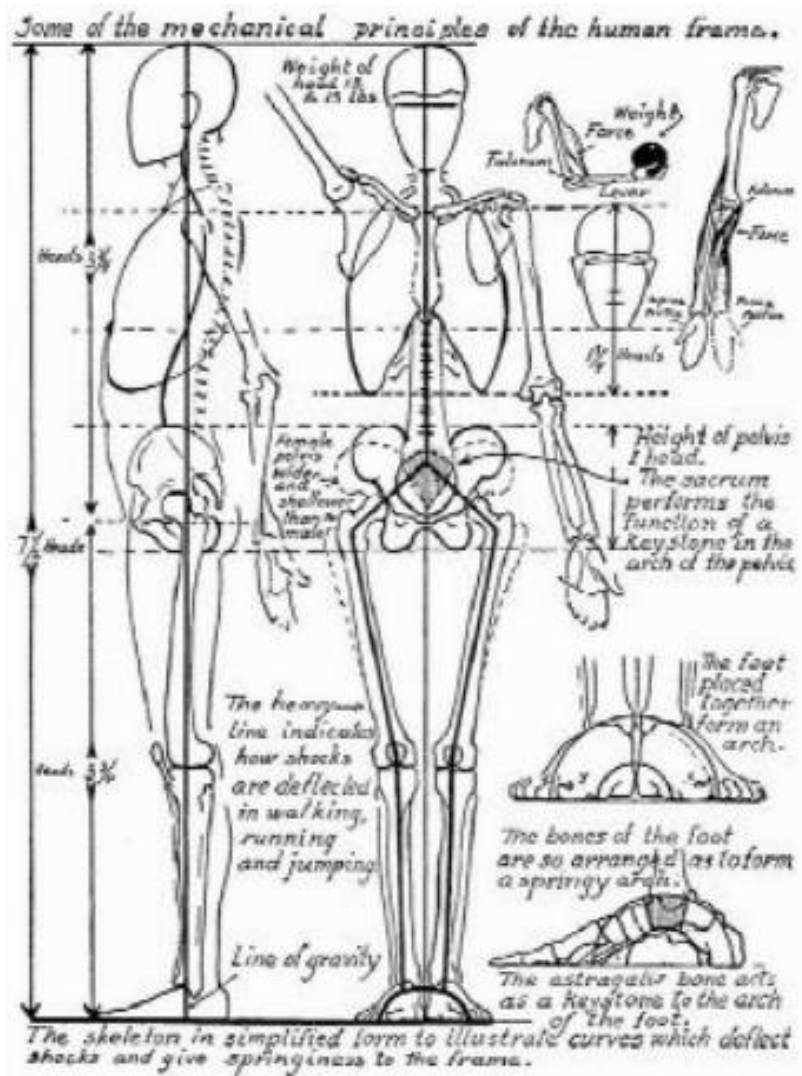
Perhaps this sculpture was cast in segments or pieces and then assembled. While his masculinity is in proper form, his neck is two vertebrae too long, *n'est ce pas?*

Here is a reminder of the proportions of a typical male:



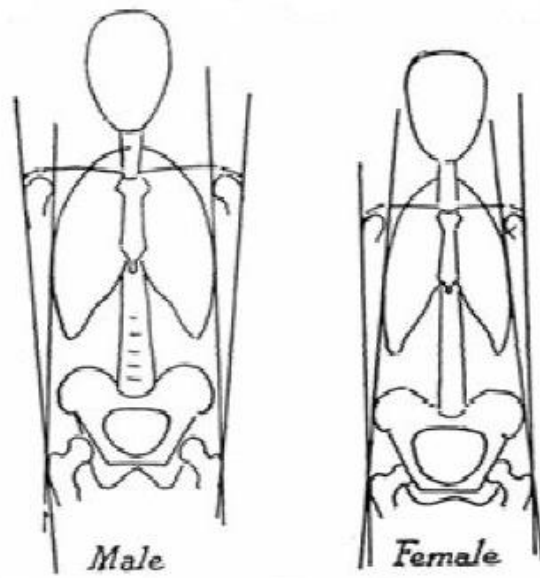
This is from Victor Perard's excellent anatomy book for artists, which is freely available online as a pdf. An artist is taught to build up their artwork from the inside out, working outward from the skeletal structure.

You notice that the male form is linear and almost rectangular.



One defining difference between male and female is the skeletal shape of the torso, and in particular the hips.

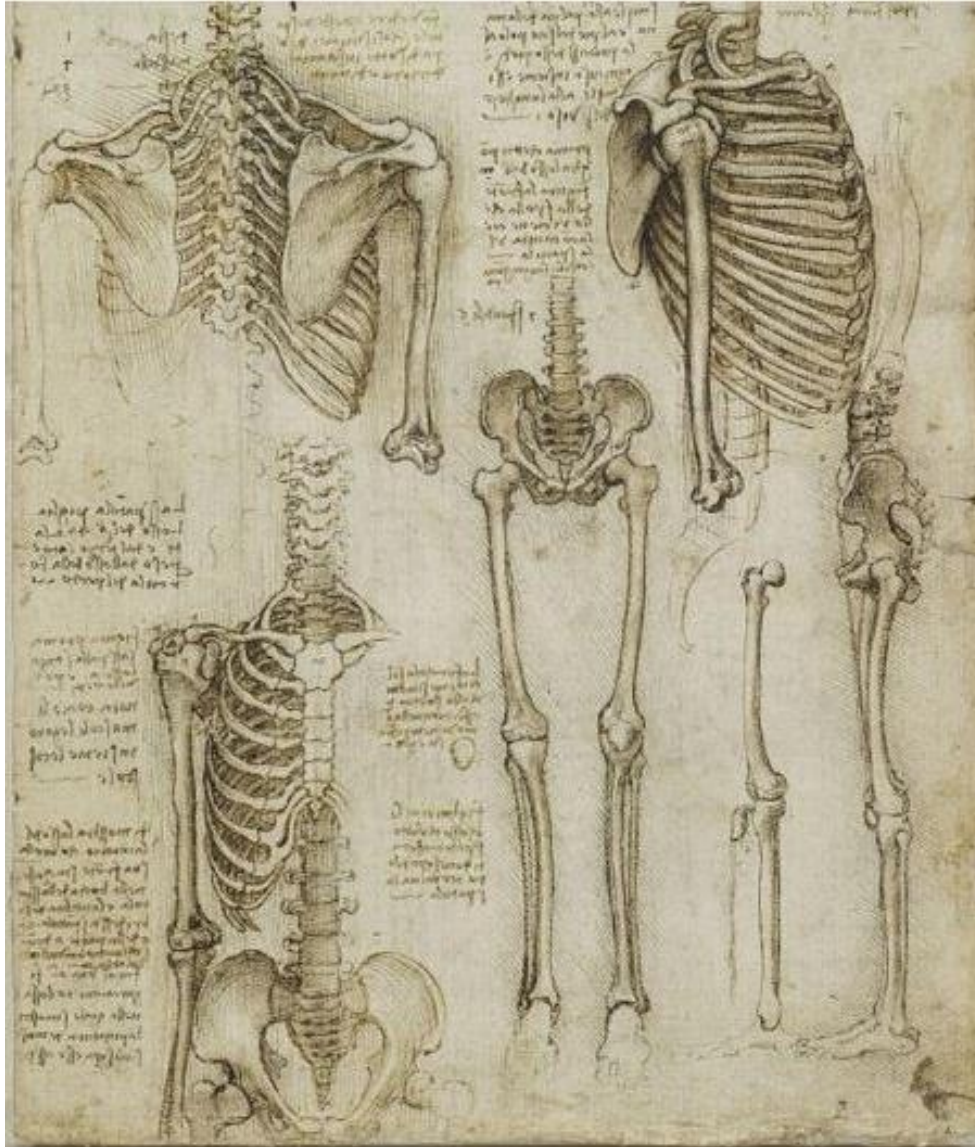
On a male the shoulders are broader than the hips, while on a female the hips are broader than the shoulders. The reason for this is mentioned in the previous book of male Figuratives in the *Inspiring Figuratives for Artists* series



This is evidently a man:



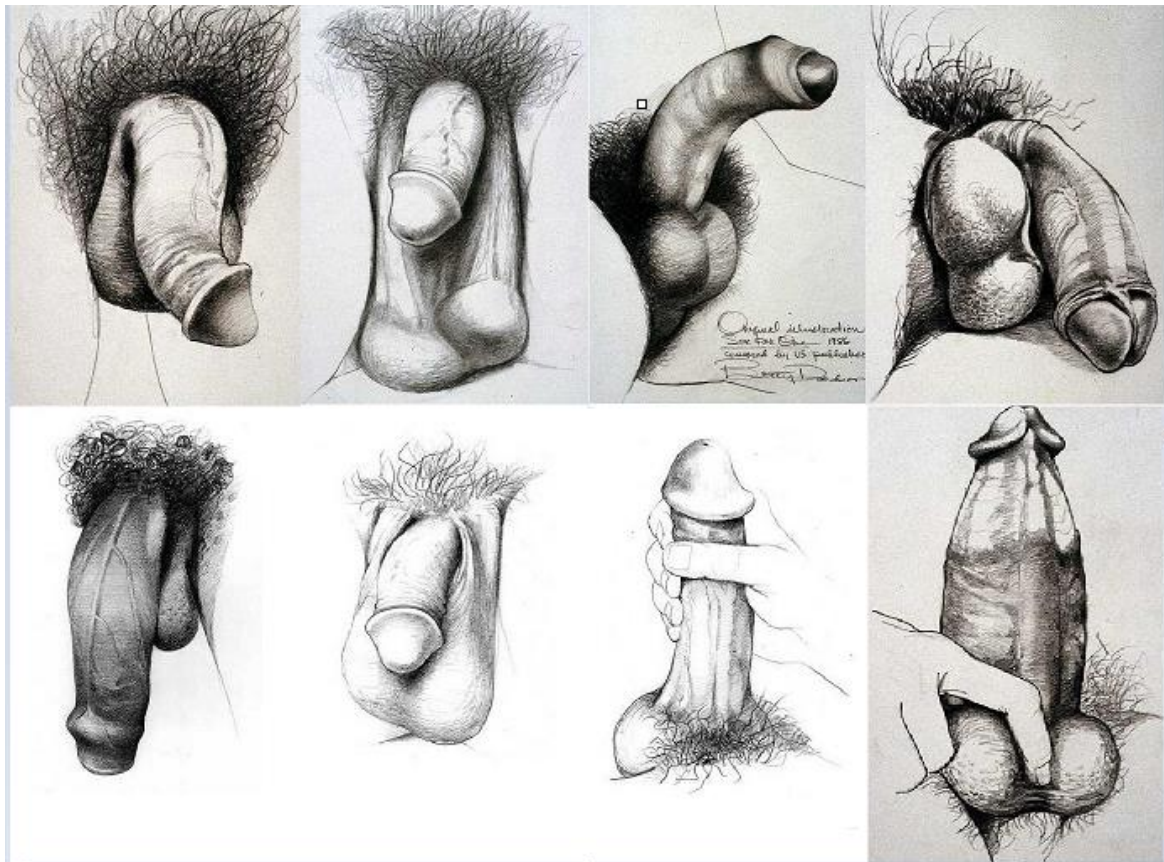
As are these anatomical sketches by Leonardo da Vinci



As many artists have noticed, masculinity changes appearance with awakening (you notice I don't use the p-word). Some people, even artists, are uncomfortable with the p-word!

Some women artists don't even bother to draw the masculine and present their models as cuckolded. Any artist who wishes to fully understand the dichotomy of the human form ... has to rise to the challenge ... of presenting the splendour of masculinity. Pun intended!

Take for instance the artwork of Betty Dodson, who has explored the dichotomy of the human condition in great detail. Along with drawings of the masculine, she has also done a remarkable series of the uniqueness and variety of the feminine. It is worth remembering that each artist's model is unique in this way.



For a man and a woman even the simple act of sitting is very different. The masculine can be the source of humor, as in this case of a comfortable chair:



There is macabre humor in a monster urinal ... that is ready to chomp ... the loss of masculinity being a great fear of men.



The first time the young son of a friend tried to stand and urinate at their toilet the seat came crashing down and ‘munched’ him. The terror of the moment will live with him for perhaps for the rest of his life ... poor boy!

There is a section to this book about cuckolded males. For some men it is because their testicles have never dropped. Or it could be on purpose



For some, emasculation is an artistic act. There is a true life story (no it is not an urban myth) of a Japanese performance artist who emasculated himself and then did a performance art evening that included a perverse form of cannibalism ... please don't try this!



When you pay attention to details what you can achieve as an artist is quite remarkable. Here is an Indian ink and watercolor painting done by an amateur female artist of her boyfriend with everything in proper proportion.



This book is the eleventh in the *Inspiring Figuratives for Artists* series for artists wanting to expand their praxis brought to you by *Atelier Press*.

Vancouver, 2024

A Solitary Male









































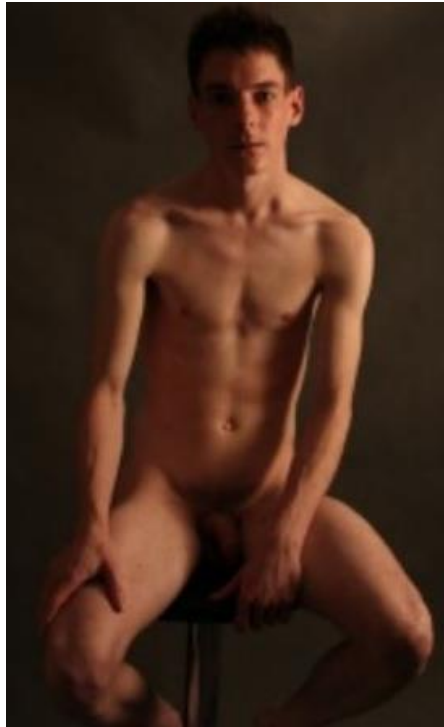
















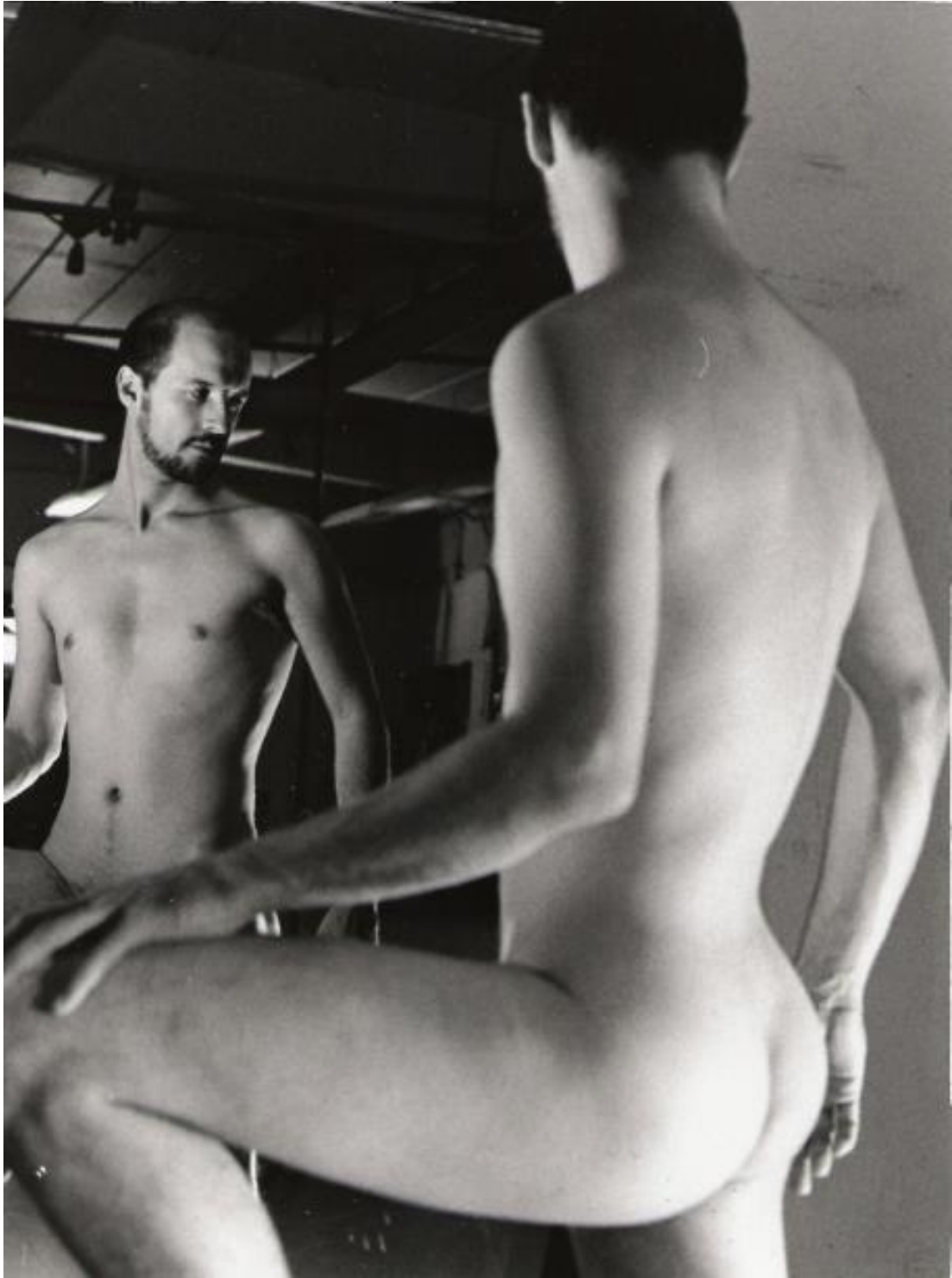


A Male From Behind









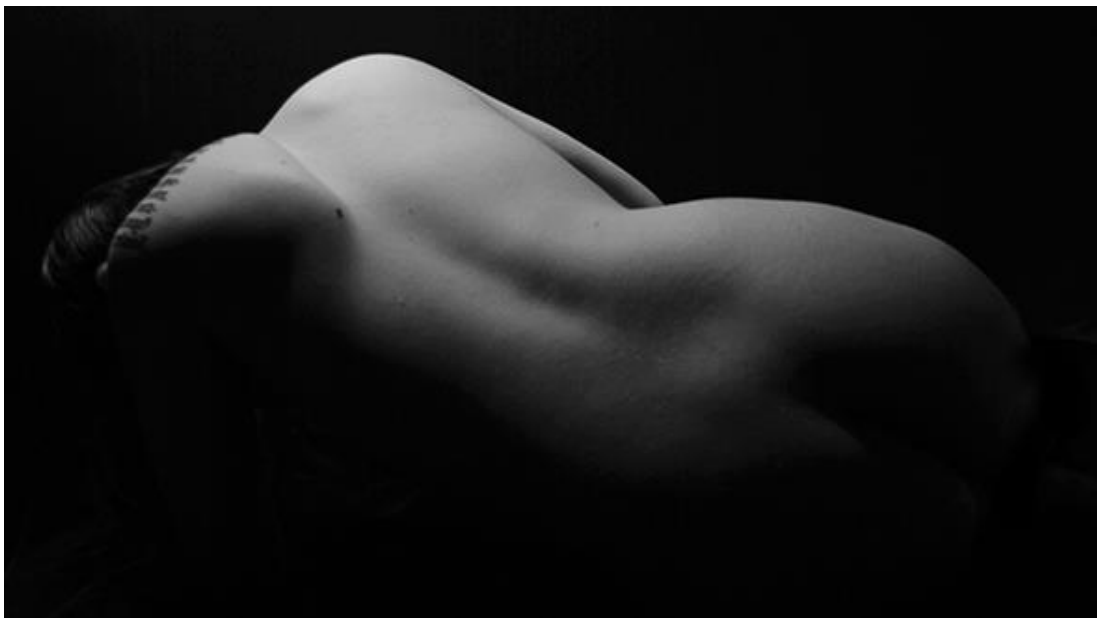




















Male and Female Together



















Reclining Male













Artistic Male

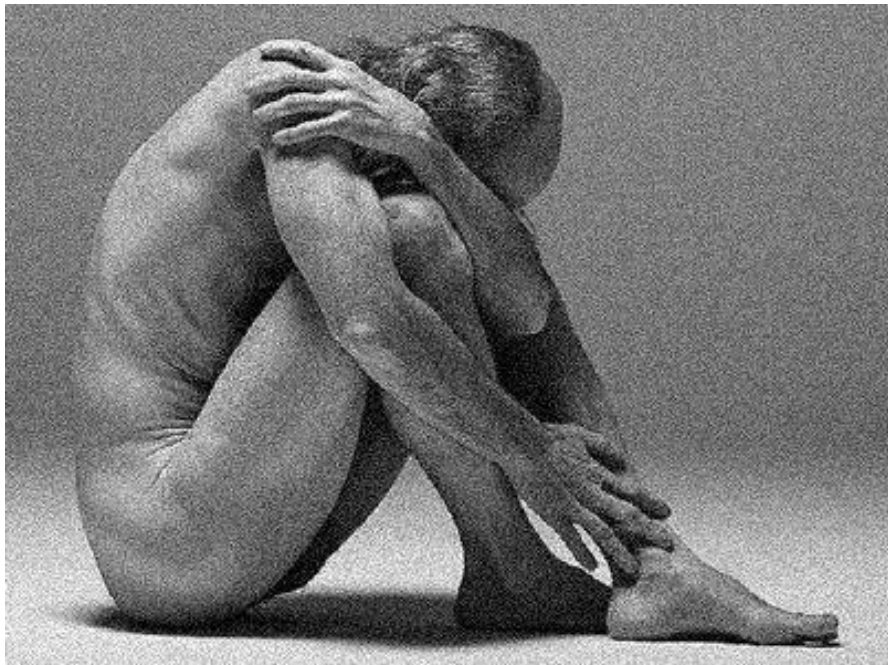
























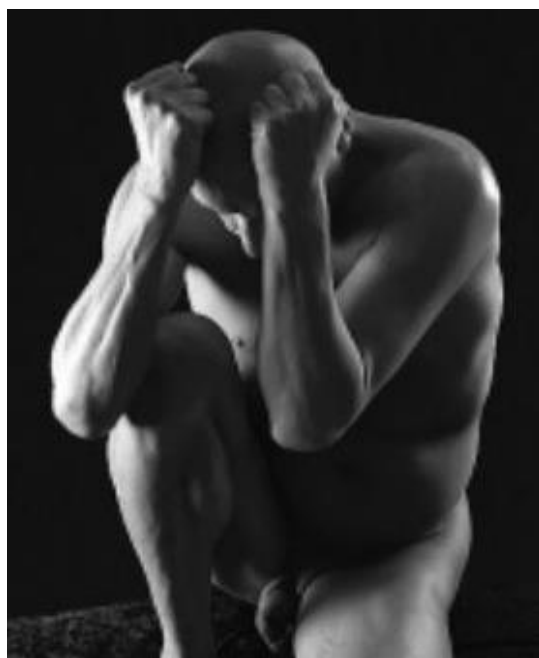
























Male In the Outdoors







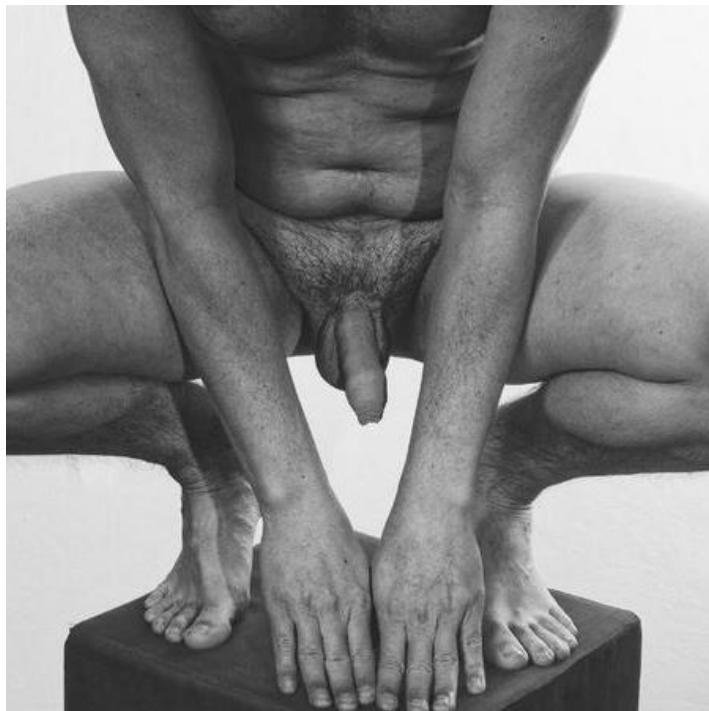


The Masculine

































The Cuckolded













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